

ANS Correspondence

Sheridan, Clare [ANS Exhibition]

1921

(Sculptor, London, England)

# MRS. SHERIDAN'S ART WORK.

Her Sculptures, Including Famous Russian Busts, to Be Exhibited Here

Preparations are now under way in the building of the American Numismatic Society at Broadway and 156th Street for an exhibition of the work of Mrs. Clare Sheridan, the sculptress, including the much talked of Russian busts.

The exhibition will include about twenty-four pieces in all—busts and statuettes in the main. On Feb. 18, 19 and 20 the work will be on private view, and thereafter the public is expected to take full advantage of the opportunity to view the busts of the Soviet chiefs, to model which Mrs. Sheridan went to Soviet Russia.

Yesterday a 'TIMES' reporter had the pleasure of seeing the busts of Trotzky, Krassin, Kameneff, Zinoviev and Dsir-jinski reposing side by side with those of Winston Churchill, Asquith and with a delightful little head of a child in marble, which will be cataloged simply as "Marble Baby." This head, life size and lifelike, carried with it the same conviction of wonderful softness and fragility which one receives from the head of a small infant. It seemed from a different world as compared with the Russian busts.

A bronze statuette, a seated figure of Lady Randolph Churchill, a Siamese head, also in bronze, and a plaster head of the artist's son, Richard, will also be included in the exhibition, which will continue until March 19.

Referring to the Russian busts, the Secretary of the American Numismatic Society said: "It is not the society's task to assign to Mrs. Sheridan a place in the world of art, but we are extremely glad to be able to offer this exhibition to the public. If it comprised the Russian subjects alone, it would be of importance, as the modeled busts of these people, from a purely historic viewpoint, cannot fail to be of the greatest interest."

[BIB. - 17 Cent.]



Sheridan, Mrs. Clare



WALTER GILLISS  
ROOM 903  
MOHAWK BUILDING  
160 FIFTH AVENUE  
NEW YORK

Feb. 16, 1921

Dear Mr. Field:

I have your note of the 15<sup>th</sup>.  
The little details you ever have been  
fixed.

Will deliver 500 Thursday, and  
the balance 4500 on Friday the 18<sup>th</sup> by  
about noon.

Yours very truly  
Walter Gilliss



ORDER NO.

M

Address

At M.

Received from WALTER GILLISS,

DATE

160 Fifth Avenue, in good order, the following:

2315 ~~last~~ 2 lots. Folders  
2 PKgs

DELIVERED

By

per



M

American Handwritten for

ORDER NO.

Address

Broadway & 155<sup>th</sup> St

At

2:00

M.

Received from WALTER GILLISS,

DATE

Feb 9/18/

160 Fifth Avenue, in good order, the following:

600 Catalogue

Sculptured Work Clara Sheridan

DELIVERED

By

per



The Council of  
The American Numismatic Society  
takes pleasure in announcing  
an Exhibition of the Sculptural work of Mrs. Clare Sheridan,  
including the portraits recently modelled in Russia,  
in the Museum of the Society,

One hundred and fifty-six Street, west of Broadway  
from the \_\_\_\_\_ of February to the \_\_\_\_\_ of March

One thousand, nine hundred and twenty-one  
from eleven o'clock in the morning until five o'clock in the afternoon  
and on Sunday afternoons from one to five

*Cards  
made by  
Duff-Sheridan Co.*

EXCH



Admit to

Private View

Friday, Saturday and Sunday

February Eighteenth, Nineteenth and Twentieth

from two until six o'clock

Kindly present this card at the door

The Council of  
The American Numismatic Society  
takes pleasure in announcing  
an Exhibition of the Sculptural work of Mrs. Clare Sheridan,  
including the portraits recently modelled in Russia,  
in the <sup>Museum</sup> ~~Building~~ of the Society,  
One hundred and fifty-sixth Street, west of Broadway  
from the 4 of February to the        of March  
One thousand, nine hundred and twenty-one  
from eleven o'clock in the morning until five o'clock in the afternoon  
and on Sunday afternoons from one to five

---

Admit To  
Private View  
Friday, Saturday and Sunday  
February Eighteenth, nineteenth and twentieth  
from two until six o'clock.  
Kind present this card at the door.

---

$2\frac{1}{4} \times 5\frac{5}{16}$

Kirby -

$\frac{375}{75} = 5$   
 $\frac{11.25}{5} = 2.25$

# Catalogues of Sheridan Exhibition.

February 18th.	2	copies	taken by Mr. Wyman. 1 for Mrs. Sheridan 1 for Mrs. Newell.	
	3	"	taken by Mr. Reilly. 3 for Mrs. Sheridan.	
	1	"	taken by Mr. Wood. 1 for Mr. Marvin.	
" 19th.	11	"	taken by Mr. Huntington.	
	3	"	sent by Mr. Reilly to Mr. Yusuke Tsurumi, 100 West 57th Street, New York.	(Visited Society on 17th. Very important person)
	1	"	taken by Mr. Belden.	
	1	"	sent by Mr. Wood to Mr. J. Sanford Saltus,	
24th,	2	"	taken by Mr. Huntington.	
	1	"	taken by Mr. Wood for file.	
26th.	1	"	" " Mr. Wyman for Mr. Fred Must, News Photographer, of Paul Thompson, 38 Park Place, New York.	
	1	"	sent to Miss Cary, Art Department, New York Times Annex, 229 West 43rd Street, New York.	
March 1st.	1	"	given by Mr. Noe to Representative of Home News.	

Newspapers  
-----

Sunday Times      Complete Set of Photographs.

Mail              8 Photographs.

World             None.

Sun               6 Russian Photographs

Times

Evening Post

Complete Set of Photographs.

Paul Thompson    23 Negatives.

William Clifford, 10 Photographs not including Trotsky or Lenine.  
of Metropolitan Museum.





Mrs. Clara Sheridan

13 East 55<sup>th</sup> St.

---

Get him  
to go  
along.

THE BUTTERFLY  
New York

J.O. BROS.  
FRENCH-PACKERS  
10 & 8-ANDRE  
LONDON

CONTENTS of the CASES for Mrs SHERIDAN.

M.S. No 1. 1 case No 12. ~~Dick~~ (Child).  
NEW YORK. 16. Siamese Head, Marble. *brongé*  
18. H.G. WELLS. *-statuette - brongé*

" 2. 1 case <sup>SENATO</sup> " 9. Marconi. *brongé*  
*LADY* " 15. Leslie, mask. *brongé*

" 3. 1 case " 7. Churchill. G. (RIGHT HON. WINSTON S.  
" 11. Bentinck. G. (ADMIRAL SIR RUDOLF  
" Lord Wavertree. *Statuette. G.*  
" 21. Share Leslie. *G.*  
" 23. Miss Eleanor Smith. *G.*

" 4. 1 case " 24. *mademoiselle X* Bronze with marble mask.

" 5. 1 case " 2. 1. Trotsky.  
" 4. Kameneff. *from Moscow Soviet*  
" 6. Zinovev. *15 V. 1911. International Soviet + Jours. 011114 International*

" 6. 1 case " 3. Krassin. *from Moscow Soviet*  
" 5. Bsrjinski. *from Moscow Soviet*

" 7. 1 case " 8. Asquith. *from Right Hon. H. H.*  
" 14. Marble baby *head*  
" 17. Lady Churchill (Statuette). *Randall*

" 8. 1 case " 10. Casati. *from Paris*  
" 20. ~~Soldier~~ Statuette.  
" 22. Bronze mask. *from*

" 9. 1 case <sup>Bacchante</sup> " 13. ~~Laughing~~ Marble Head.

Luggage case. " 1. Plaster Bust "Lenin".

*from marble*



- No. 17. Richard Brinsley Sheridan - bronze.
- " 18. Siamese Head - bronze.
- " 19. H. G. Wells - statuette - bronze.
- " 20. Senator Menconi - bronze.
- " 21. Lady Leslie - mask - bronze.
- " 22. Churchill - bronze. (Right. Hon. Winston S.
- " 23. Hentinek - bronze. (Admiral Sir Rudolf
- " 24. Lord Wavertree - statuette - bronze.
- " 25. Shaye Leslie - bronze.
- " 26. Hon. Eleanor Smith - bronze.
- " 27. Mademoiselle X - bronze with marble mask.
- " 28. L. Trotsky.
- " 29. Kamenoff. Pres. Moscow Soviet.
- " 30. Zinoviev. Pres. Petrograd Soviet & Pres. of  
Third International.
- " 31. Krassin. Trade delegate to Britain.
- " 32. Dairjinski. Pres. Extraordinary Commission.
- " 33. Asquith - bronze. Right Hon. H. H.
- " 34. Marble baby head.
- " 35. Lady Randolph Churchill - statuette - bronze.
- " 36. Casati - bronze. (Marquis)
- " 37. Sketch - Statuette.
- " 38. Bronze mask.
- " 39. Bacchante Marble Head.
- " 40. "Lenin" Plater cast from marble.

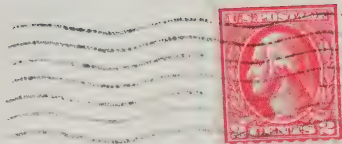


William Henry Fox, Esq.:  
~~22 Clinton St.~~  
~~New York.~~

to Brooklyn Museum  
Eastern Parkway

Mr. and Mrs. William Henry  
Fox have changed their resi-  
dence to 137 Hicks Street, Brook-  
lyn Heights, New York.

*Formerly 23 Clinton St -*



American Numismatic Society  
156 " Street West of Broadway  
New York City

Invitation to the American  
Numismatic Society.



OFFICE OF  
THE SECRETARY

TELEPHONE  
AUDUBON 2484



MUSEUM OPEN  
10 - 5, WEEK-DAYS  
1 - 5, SUNDAYS  
LIBRARY OPEN  
10 - 5, WEEK-DAYS

THE AMERICAN NUMISMATIC SOCIETY  
BROADWAY, BETWEEN 155TH  
AND 156TH STREETS  
NEW YORK

Feb. 16, 1921.

Dear Sir:-

The sculpture of Mrs. Clare Sheridan has been attracting great interest here and abroad. On Friday of this week we are opening the first exhibition of her work in America. The busts of Lenine, Trotsky and other prominent men, modelled recently in Russia, are included.

You are invited to send a representative tomorrow afternoon as per the enclosed invitation. Photographs may be taken if desired.

Yours very truly

Secretary.

OFFICE OF  
THE SECRETARY

TELEPHONE  
AUDUBON 2484



MUSEUM OPEN  
10-5, WEEK-DAYS  
1-5, SUNDAYS  
LIBRARY OPEN  
10-5, WEEK-DAYS

THE AMERICAN NUMISMATIC SOCIETY  
BROADWAY, BETWEEN 155TH  
AND 156TH STREETS  
NEW YORK

Feb. 14, 1921.

Dear Sir:-

The sculpture of Mrs. Clare Sheridan has been attracting great interest here and abroad. On Friday of this week we are opening the first exhibition of her work in America. The busts of Lenin, Trotsky and other prominent men, modelled recently in Russia, are included.

You are invited to send a representative to-morrow afternoon as per the enclosed invitation. Photographs may be had if desired.

Yours very truly,

Secretary.

# SCIENTIFIC AMERICAN

(ESTABLISHED 1845)

PUBLISHING COMPANY

MUNN & Co.

WOOLWORTH BUILDING  
233 BROADWAY NEW YORK

PUBLISHERS  
OF  
SCIENTIFIC  
AND  
TECHNICAL  
BOOKS

SCIENTIFIC  
AMERICAN  
SCIENTIFIC  
AMERICAN  
MONTHLY

AAH.KJ

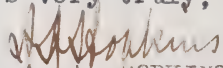
February 17th 1921

Mr. S. P. Noe, Sec.,  
American Numismatics Society,  
Broadway & 156th St.  
New York City

Dear Mr. Noe:

Will you please send an invitation for  
private view to Mr. Charles A. Munn, 62 East 65th St.,  
New York City, and greatly oblige

Yours very truly,

  
A. A. HOPKINS.

February 18th, 1921.

J. C. & W. E. Powers,  
65 Duane Street,  
New York City.

Gentlemen:-

Please deliver to bearer any copies of the Clare  
Sheridan Exhibition Catalogues which are now ready.

Very truly yours,

Assistant to Curator.

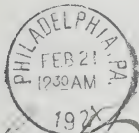




2004 WALNUT ST

Mr. Thos. Arthur Shea -  
Philadelphia, through  
The Council of  
The American Numismatic  
Society for their courteous  
invitation to visit  
the Museum in the  
city from Feb 18 to  
March 19<sup>th</sup> 1921 -

Philadelphia Feb 18<sup>th</sup> -  
1921



PENN. SQUARE  
STATION



Mr. Council  
The American - Unionist Society  
Madison St. the Society  
136 St. West - Broadway  
New York

Wm. L. G. & Co.

& Co.

## News-Papers

### Mrs. Sheridan Exhibition

N.Y. Evening Post

Herald

Times

Tribune

Evening Sun

" Globe

" Mail

N.Y. World

Brooklyn Daily Eagle

Evening Telegram

The American Hebrew

~~10 -- See will call up.~~

The American Museum.

31 & 27

wrote photo of Tolsky  
+ a catalogue



February 21st, 1921.

Harlem Home News,  
373 East 146th Street,  
New York.

Dear Sirs:-

I am enclosing herewith an invitation for an exhibition which is being held in our Museum, which might be of interest to your readers. If you care to send a representative here we may be able to give you some additional material. Doubtless you have seen the reference in the downtown papers - Times of Saturday and the Herald for Sunday.

Very truly yours,

Secretary.

**FRED MUST**  
**NEWS PHOTOGRAPHER**

REPRESENTING  
**PAUL THOMPSON**

*38 Park Place*

~~10 SPRUCE STREET~~  
NEW YORK CITY

Barclay 7654

February 26th, 1921.

Received from THE AMERICAN NUMISMATIC SOCIETY,

23 Negatives of Sculpture by Mrs. Clare Sheridan.

Paul Thompson

*Paul Thompson*

*Fred Meent*

Ther. Dan. Ekshott

February 26th, 1921.

Received from THE AMERICAN PHOTOGRAPHIC SOCIETY,

22 Negatives of Sculpture by Mrs. Clara Sheridan.

Paul Thompson

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Shirley

Wark

---

F. B. ADAMS

5 NASSAU STREET  
NEW YORK

February 28, 1921.

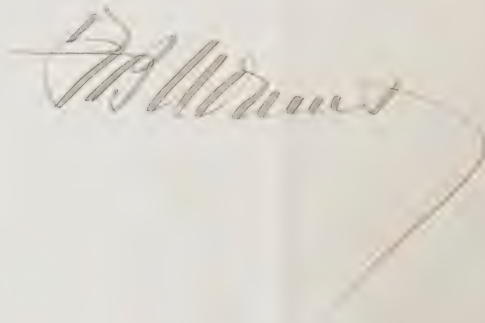
Arthur Crawford Wyman, Esq.,  
c/o American Numismatic Society  
Broadway at 156th Street,  
New York, N.Y.

Dear Mr. Wyman:

I am enclosing herewith a letter containing a draft on London for £100., which I should be obliged if you would turn over to Mrs. Sheridan.

I hope Mrs. Sheridan's work here will meet with the success and recognition which it deserves. I understand the exhibition closes on March 19th and I think, if entirely satisfactory to you, I will call or send my motor for the bronze on the afternoon of that day or on Monday, the 21st.

Very truly yours,

A handwritten signature in cursive script, appearing to read "F. B. Adams", with a long, sweeping flourish extending from the bottom right of the signature.

(Enclosure)

Miss Cary Jones  
New York, N.Y.

Art Department

229 W 43rd St.

1 copy sent

7/26/21.

March 8th, 1921.

F. B. Adams, Esq.,  
5 Nassau Street,  
New York.

Dear Mr. Adams:-

I am sorry that my illness for the past ten days has prevented my acknowledging your letter of February 28th more promptly. Mrs. Sheridan, however, received the draft for £100 without delay. I have just talked with Mrs. Sheridan over the phone, and find that all these pieces were admitted under bond without payment of duty, and can not be released from her custody without certain formalities. Just what is necessary I do not yet know, but I am to see Mrs. Sheridan day after tomorrow in regard to the matter, and unless there is some unforeseen delay feel certain that it will be possible for us to turn over the Hawk to you by Monday, the twenty-first.

Very truly yours,

Assistant to Curator.

March 10th, 1921.

Mrs. Grant Squires,  
230 West 73th Street,  
New York.

Dear Madam:-

I have been asked by Mrs. Sheridan to inform you that a replica of the Baby Head (John) on exhibition here with her other sculpture at this Museum, has recently been produced. This replica is in plaster, and Mrs. Sheridan informs me that it may be purchased for twenty-five dollars. A copy of it is now at the Museum where you can see it if you desire.

Very truly yours,

Assistant to Curator.

March 22th, 1921.

Mrs. E. O. McLean,  
Robert Fulton Hotel,  
Cincinnati, Ohio.

Dear Madam:-

I have been asked by Mrs. Sheridan to inform you that a replica of the Baby Head (John) on exhibition here with her other sculpture at this Museum, has recently been produced. This replica is in plaster, and Mrs. Sheridan informs me that it may be purchased for twenty-five dollars.

Very truly yours,

Assistant to Curator.



March 11th, 1921.

Mrs. Clyde Brown,  
150 East 38th Street,  
New York.

Dear Madam:-

I have been asked by Mrs. Sheridan to inform you that a replica of the Baby Head (John) on exhibition here with her other sculpture at this Museum, has recently been produced. This replica is in plaster, and Mrs. Sheridan informs me that it may be purchased for twenty-five dollars. A copy of it is now at the Museum where you can see it if you desire.

Very truly yours,

Assistant to Curator.

# DORR NEWS SERVICE

231 West 11th St ,

New York.

## \$2,000 for "Madame X" Bust.

It was announced yesterday that the bronze bust of "Madame X" in the exhibition of Mrs. Clare Sheridan's work at the Knoedler Galleries had been sold to a New York collector for \$2,000. This bronze is a portrait of a Russian refugee of noble birth, well known in London society, who lost her family, fortune and friends in the Bolshevik uprising, and who, because of her royal blood, insisted upon anonymity for Mrs. Sheridan's work of art. Hence, the title, "Madame X."



Sunday.  
February 6, 1921



MRS. CLARE SHERIDAN, ENGLISH SCULPTRESS,  
Whose Diary, Written While Making Busts of the Bolshevik Leaders,  
Was Published in The New York Times, and Her Little Son, Richard  
Brinsley Sheridan, Arrive  
in New York on the  
Aquitania.

(Times Wide  
World Photos.)

# MOSCOW

an

dom if conversation is on subject." She also met L., the American commu-  
rent to his funeral after he  
of typhus. "It took a  
time, and a mixture of rain  
was falling. Although the  
y fainted, her friends did  
er away. It was extreme-  
to see this white-faced  
s woman lying back on  
ting arm of a Foreign Of-  
d more interested in the  
an in the human agony."  
vel continuously at the  
of the Russian people,"  
comment of Mrs. Sheri-  
a France or Italy one  
in moments of sorrow the  
deeply moved, their arms  
one, and their sympathy  
ning. They cry with our  
y laugh with our joys.  
seems numb." I wonder  
ays been so, or whether  
ave lived through years  
or that they have become  
pain."

best things about Mrs.  
ary is the glimpses she  
everyday life of peo-  
ow under Soviet rule.  
ed all over its muddy  
visited the theatre, she  
kets, she bought furs  
belong to noblewomen,  
drank and lived as did  
around her. So accus-  
become to her strange  
that she was told she  
st out of the Kremlin,  
at citadel and shrine,  
aged there.  
een there were hints



Clare Sheridan.

seemed anxious to tell me as quickly  
as possible that he was a monarchist,  
as if to be mistaken for a Bolshevik  
were more than he could bear."

"I am a Russian," he said. "I

in London said to her: "What is  
against you, Mrs. Sheridan, is that  
you were not put in prison when you  
were in Moscow." But she succeeded  
in persuading Uncle Sam's London  
representatives that she was not a



# Times

Saturday Feb. 19.

## ART NOTES.

### Clare Sheridan's Sculptures and Mlle. Dufau's Portraits on View.

Mrs. Clare Sheridan's already famous "Soviet busts" and other sculptures are now on view at the American Numismatic Society, very pleasantly arranged: The British Churchill frowning mightily at Zinoviev, Dzerzhinski, Lenin, Krasnin, Ivanov, and Trotsky; Lenin returning the compliment with more of a gigantic poof than frown, and the general aspect of a Russian Buddha; at the further end of the line a mask for which the Hon. Eleanor Smith had posed, laughing satirically at them all; and, in an armchair, erect and gracious, Lady Randolph Churchill, to keep order. On the other side of the gallery are Admiral Benbow, Asquith, Senator Macdonald and others, ending with H. G. Wells, slouching full-length, with humorous eyes and over-flexible lips. And another version of the Honorable Eleanor, two, in fact, the first for the family, serious to the point of despondency; the second for the artist, a gay Bacchante with bobbed hair of incredible thickness and a broad untrammelled smile.

In the centre of the gallery is a little marble head of a baby, three years old, sleeping but vividly alive with a promising frown on his nebulous forehead. This little head is the sculptress's finest achievement from the point of view of art, although the subject hardly can hope to compare in public estimation with Mrs. Sheridan's British and Russian leaders. It took close thinking and technical expertness to analyze the forms of the undeveloped features and to unite them in such a convincing whole. Swift analysis is perhaps Mrs. Sheridan's best friend. She has an uncanny way of hitting the nail on the head in the matter of character, even where the nail is only a tack.

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The sculpture work of Mrs. Clare Sheridan which has been exhibited at the Museum of the American Numismatic Society at Broadway and 155th street, is to be shown at the Knoedler Galleries beginning March 21. These sculptures have aroused such unusual interest on the part of the public because of their character and because of this artist's commission with the Russian Government. One can, for the most part, but try to dissociate these sculptures from any political background, however picturesque, and to view them purely in the light of art. And to many observers these busts reveal clearly the undeniable strength of this sculptor.

These portrait busts—about fifteen in number—are even more significant as showing the potential power of Mrs. Sheridan than they are in themselves, remarkable characterizations as they are. It is work that is marked not only by literal exactitude—by outward fidelity of portraiture—but there is about it a striking quality of inner interpretation. It has a big—sometimes almost uncanny—note of understanding and insight. Take, for example, the six Russian heads. You may not like them. They simply "are." They show a vigor, a balanced strength, that only unusual ability could achieve. And there are the admirable busts of Asquith, of Winston Churchill, of Marconi, Marquis Casati, Admiral Bentinck and Shane Leslie. There is, too, a statuette of Wells that shows "H. G." in happy mood—in easy talking posture. And there is the head of "John"—a sleeping infant, three days old—that shows what Mrs. Sheridan can do with children, just as does the head in bronze of her own lad "Richard."

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Designs for the theatre, by Herman Rosse, are being shown at the Arden

# TO DISPLAY BUSTS OF SOVIET LEADERS

Work of Mrs. Clare Sheridan  
Will Be Exhibited by the  
Numismatic Society.

Portrait busts of the Soviet leaders of Russia, made in a recent visit here by Mrs. Clare Sheridan, the English sculptress, will have their first public exhibition in this country beginning, to-day, in the quarters of the American Numismatic Society, 56th Street, west of Broadway, where they will remain on view until March 19.

For a month visitors may see how the men actually look who, in shaping Russian affairs, have occupied and still hold a large place in the world's attention. In likeness and character expression the work has met the approval of the subjects as well as of the artist, and the finished originals, of which casts are now shown, have been retained in Russia as examples of faithful and satisfying portraiture. Pictorially the busts present the leaders as they are willing posterity shall visualize them, for the material of the originals is enduring marble.

## Original Setting.

A more flattering setting could not be wished than that which the numismatists have provided for this exhibition. They have cleared the entire main room of the cases of coins and medals which usually fill it and hangings have been hung and draped so that visitors will see only the sculpture, to which, seemingly, the entire building is dedicated.

Personality of the artist adds an attraction which the public will like. When men artists of other countries prudently kept away from Russia, Mrs. Sheridan gave no thought to anything except the timeliness and the importance of presenting in sculptural terms these men. She went boldly forward, met none of the obstacles or annoyances that her timid friends had feared, completed her mission peacefully and came away.

## Six Leaders Portrayed.

She brought with her busts of six of the leaders—Lenine, Trotzky, Krassin, the chief Russian commercial negotiator; Kanemieff, President of the Moscow Soviet; Zinovieff, President of the Third Internationale and also of the Petrograd Soviet, and Dzirjinski.

Mrs. Sheridan's treatment of her subjects, in plastic handling, shows masculine boldness of touch. At any rate, it has none of the hesitant or timid qualities that might be expected in a woman. It may well be supposed that her sitters in the Soviet strongholds felt they recognized a kindred spirit in an artist who shaped their effigies with sure purpose and swiftly until she seemed almost to infuse life into the clay she modelled.

# MRS. CLARE SHERIDAN LOOKS US OVER

921

## Sculptress of Lenin Finds Our Women Beautiful and Monotonous and as Spoiled as English Men—Fifth Avenue "Hen Luncheons"

By T. R. YEARRA.

IT was the American side of me that made me go into Soviet Russia," said Mrs. Clare Sheridan, she who "sculpted" Lenin and Trotsky and other Bolshevik celebrities. As she talked she sat curled up on a sofa in her New York apartment. Her mother, as you probably know, was a Miss Jerome of New York. "My English cousins find many things that I do—the energetic things—quite American," she went on, "and going into Russia was one of them." One of her English cousins, by the way, is Winston Churchill—(his mother, too, was a New York Jerome), and one can well believe him to have been among the English cousins who held up their hands in horror when Mrs. Sheridan, young, beautiful and (theoretically) a conservative, ventured into the lair of Lenin.

However, she went. And she is glad of it. "American energy!" she repeated.

Which made one hopeful of more compliments for America and Americans. But no! Mrs. Sheridan has spent three weeks looking us over—she considers this her first visit, having been here only once long ago and then only for a fortnight—and she has a number of criticisms to make. "Isn't honest criticism better than empty compliments?" she asked.

"It seems to me," she said, settling herself more comfortably on the sofa, "that here in America the stupid people are stupider and the clever people cleverer than in Europe. There are not so many comfortably mediocre people be-

tween the two extremes of stupidity and cleverness as there are, for instance, in England.

"And Americans are much more strongly prejudiced, as a whole, than people in Europe—at least, so it seems to me judging from the Americans whom I have met during my stay here.

"For instance, take the attitude toward Soviet Russia. The majority of English people are strongly anti-Bolshevik, but they are far more open-minded than Americans. I have met such prejudice here that now I have my back up and when I am asked to tell the truth about Russia I refuse. Too many people in America don't want to hear the truth about Russia. They are too prejudiced.

"I am not a Bolshevik. I know nothing about politics. I am simply an artist. As an artist I thought it would be most interesting to go into Soviet Russia and make busts of the Bolshevik leaders. Does the fact that I made busts of Lenin and Trotsky make me a Bolshevik? Why should a sculptress ask the politics of those whose busts she makes? Yet I have encountered a distinct prejudice among Americans whom I have met because I went to Moscow. One lady, for instance, was greatly shocked and asked whether I knew where the money came from which was paid to me for the busts I made in Russia? Must an artist know such a thing? Do American artists make such inquiries?

"Here in America I have met three classes of Americans: Society people, on account of my American mother; artists, on account of my being a sculpt-

ress, and political people, on account of my having visited Russia. The least prejudiced are the artists. I have found them broad-minded, and I think every one of them would have been glad to have a chance like mine to go into Russia while it was under the Bolsheviks.

"I don't mean to say that there are no prejudices and preconceived notions about Russia in England. When I returned from my visit to Moscow I was requested to go to the Foreign Office in London and make an official report of all I had seen and done in Russia.

"I went. In fact, I went twice. On each visit I met a number of important young attachés, who told me at great length all they thought about Russia and the Bolsheviks, and didn't let me tell them anything. So I went away without making any report at all.

"In America, many so-called 'smart' people are not cultured and many cultured people are not 'smart.' And it is among the smart people, the society people, that I have found most prejudice. When I decided to come to America an Italian lady, who knows New York well, warned me that I should find more prejudice here than anywhere else.

"Go to Rome," she said, "or some other big European city, if you want to tell about Bolshevik Russia. But don't go to America. People's minds are made up there and they don't want to be told anything." But I came over here in spite of her warning.

"American women!" Mrs. Sheridan paused to formulate her thoughts. "It's extraordinary," she went on, "how

spoiled they are! Everything is done for women in America! The men are their slaves. How unlike England and the rest of Europe! There the women do everything for the men. They try in every possible way to please them.

"For instance, here in New York I have been to a number of luncheons which we would call in England—if we ever had such things—"hen luncheons." Only women! And women all dressed up in their best clothes and wearing their best jewels—simply to have other women look at them! Why, that would be preposterous in England! No Englishwoman would dress except to try to please a man. An American whom I met here told me that she always saw only women during the daytime and never felt like seeing any men until after 5 o'clock in the afternoon. No Englishwoman would feel that way.

"An Englishwoman delights in seeing men in the afternoon or any other time and would turn away her best woman friend from her door if a gentleman visitor was present. I don't mean to say that Englishwomen don't have many woman friends. They have. What I mean is that they think men far more important than American women do. And the result is that Englishmen have become so spoiled and conceited that they are almost impossible to live with!

"I cannot understand how American society women talk of marrying foreigners or of marrying their daughters to them! If they succeed in doing so it serves them right!—as if an American woman could get anything better anywhere than an American man! Just let them try a foreign husband!"—Mrs. Sheridan's accent had become positively savage. "They'll—they'll"—the golden-haired sculptress made a shot at an Americanism—"they'll get it on the neck if they do!"

Whereupon she settled back upon the sofa and paused for breath.

"Seven or eight women at a lunch!"—still those "hen" parties of Fifth

avenue! They are accustomed to having things done for them, to being petted and made much of, instead of constantly seeing everything done for their brothers and little or nothing for them.

"The difference between American and European women has become even more marked on account of the war—American women did not suffer nearly as much as the women of England and other European countries."

So far Mrs. Sheridan has seen nothing of this country but New York and Pittsburgh. In both cities she finds much to praise.

"The traffic regulations in New York," she exclaimed, with great enthusiasm, "they're—they're art! I never saw anything like them anywhere else. And, then, the luxury and comfort here are wonderful after coming from England—and especially from Soviet Russia."

"In England it is still out of the ordinary to have a private bath in a house, and often if you want to telephone you have to go downstairs—sometimes several flights—to the hall, where the only telephone is."

"And often there is no lift and you have to walk down all those stairs, and then walk up again to your room after you have telephoned. Perhaps the difference between American women and those in Europe is partly due to the great comforts and luxuries with which Americans are constantly surrounded."

"In New York, and in Pittsburgh, too, there are no slums like those in Europe. I haven't visited the east side here yet—I intend to—but I doubt if there is anything in New York like the slums of the East End in London or like those I saw in Moscow. When I was in Pittsburgh I drove through the poorer part of the city on my way to the blast furnaces and my host was most apologetic because we had to go through such ugly streets, but I must say that I saw nothing really as bad as



one man! But—BUT—" she sat up straight. "I went to one luncheon where there were seventy or eighty men and—not a woman but me! At first I was appalled. Not only had I not been told that there would be no other woman present, but I didn't even know that I should be called upon for a speech. When I stepped out of the lift and saw all those men's faces I felt like getting back into the lift and running away.

"But I didn't. I made a speech. I told those men that they didn't balance things as well in America as in Europe—why was one luncheon all men and another all women?—why not mix the sexes more? Think of it!—seventy or eighty men and I the only woman!

"But, do you know?"—Mrs. Sheridan burst into delicious laughter—"if they had been all women instead of all men I'd have dived back into the lift and run away!"

"American men—American men—what do I think of them?" Mrs. Sheridan knit her brows, waiting for thoughts to take shape. "Well," she resumed slowly, "the principal characteristic of an American man is his jaw. The American jaw is quite noticeable. Take a dinner party here in New York. If you look around the table at the men, you are almost sure to be struck by the fact that they have strong jaws. Often, too, a man's lower jaw here protrudes beyond the upper one.

"As for the American women I have seen—especially society women—their most marked characteristic is their sameness. In England there is much more originality among women. Over there they look, act and dress differently. Shops in London display strange creations in dress, because they know women like to dress differently from other women.

"Here that is not so. American women have beautiful figures—though I don't see why, when you consider how much they eat—and they have long, graceful necks and they look aristocratic—but they haven't originality. They are conventional. They are alike. Their fashionable clothes have the same made-in-Paris air. On their faces is the same set expression of sweetness and amiability.

"One reason, I think, is that they do

I had often seen in London in the poorest part of Pittsburgh there were open spaces to which the children could go. There is nothing like that in London's East End.

"Pittsburgh's big blast furnaces are wonderful! I was the first woman who had been through the Carnegie Steel Works in ten years, and I was tremendously impressed by them. Oh, the muscles of the men, as they stood in the glare of the fires, shoveling the coal!

"Pittsburgh is a Whistler picture!"

Mrs. Sheridan has lectured on her experiences in Russia both in New York and in Pittsburgh and she smiled at the thought of some of her adventures as a lecturer.

"I prefer audiences with plenty of men in them to those in which the women are in the majority," she confided. "At my first lecture in New York there were men all around. They were appreciative and responsive. They kept laughing—in fact, they made me laugh at places in the lecture where I had seen nothing amusing before.

"But my second lecture was attended almost entirely by women. They were cold. They didn't respond. I missed the men so! That second lecture was in the afternoon and I suppose that was why there weren't men present—I begin to think there are no men in America in the daytime. Why, I have been here three weeks and it really seems to me as if the only man I have seen in the daytime is an English artist, who is also visiting America. Wherever I go in the morning or afternoon, he is there, too. Is he the only man who exists in New York before evening?

"I'll tell you one fine thing about America: Women are annoyed on the street far less than in Europe. On the European Continent it is quite out of the question for them to go about alone, and, in London, although women can do pretty much as they please, it is not quite as pleasant for them as here. Moreover, on several occasions when I have been bothered here in America it has been by foreigners.

"In Pittsburgh once I decided to escape from those whom I was visiting and see things for myself. I ran away from them and walked down to the

# MRS. SHERIDAN TELLS OF TROTZKY THREAT

"Murder in His Face," Says  
British Sculptor, Describing  
Soviet Visit Incident.

## CROWDS GAZE AT CROWNS

Late Czar's Diadems, Ticketed and  
Glass-Enclosed. Are in Mos-  
cow Museum.

A couple of the late Czar's crowns, ticketed and glass-enclosed, are in the Moscow Kremlin Museum for the inspection of the proletariat, according to Mrs. Clare Sheridan, English sculptor, who sculptured heads of Lenin, Trotzky and other Soviet leaders while in Moscow last year. Mrs. Sheridan delivered the second of her lectures yesterday in Aeolian Hall, elaborating on the personalities contained in her remarkable series of articles published in THE NEW YORK TIMES in November.

Beginning "in the August dullness of London last year," Mrs. Sheridan told how the chance came to her to go to Russia, gave an account of her trip to Moscow, via Stockholm, in the care of M. Kameneff, Soviet Envoy, and related how she had been installed in the "melancholy" Kremlin. While waiting the opportunity to model the heads of Trotzky and Lenin, she protested against her dismal lodging place and was moved to a guest house, the former home of a "sugar king."

Delays and red tape kept her unoccupied for some time and she spent the enforced leisure in gauging conditions in Moscow. She marked the sad faces of the people in the street, their quite evident poverty, and learned what equality of the sexes in the communist interpretation meant. She found that



wherever a woman needed a lift she could chop the wood herself, and that chivalry had been banished."

"The first sitter," she said, "was the President of the Extraordinary Commission, the 'Red terror.' He is a Pole, a recluse, an ascetic, a fanatic, a weird personage. He sat in perfect stillness. He was quite a Sphinx and, with his small eyes appearing to be swimming in tears, a man of sorrows. I congratulated him on his stillness and he said:

"'Yes, one learns how to be still in prison,' and when I asked how long he had been in prison, he answered, 'eleven years.'"

Several minor Soviet Ministers were modeled and then came word that Lenin had agreed to sit to a head, any Sunday.

"Lenin does not work on Sunday," she explained, "and he is the only one who does not. Lenin takes the week-end off and goes shooting. Goodness knows what he shoots. Word came to me to go to his office. I went upstairs and several woman secretaries pointed to a swinging door and said, 'He is in there.' I went in and Lenin was discovered sitting at his desk, a heap of papers in front of him.

"'I have no interest in art and I know nothing about it. I must go on with my work, so you must proceed with yours while I am engaged.' I tried to prevail upon him to stop work, but that first day he appeared to me to be a great thinking machine and did not wish to be disturbed. On the second day, however, he was more communicative, and disclosed himself as most determined in his opinions. He was like a man who had withdrawn to a castle and drawn up the bridge. He had some old opinions about England, speaking positively of conditions that no longer existed and of a 'military party.'"

After Lenin came Trotzky, who had been described to Mrs. Sheridan as quarrelsome.

"Outside Trotzky's office I found a soldier with fixed bayonet. I managed to get past him and found Trotzky at a desk in a big, bare room. Apparently he had promised to be amiable, for I found him the most sympathetic of all. He spoke of art and of literature and showed himself to be a man of many moods."

One day, she continued, Trotzky told her that she ought to stay in Russia "and do some big work." Mrs. Sheridan was already lonesome for her kin at home, spoke of her family, then added something appreciative about Moscow.

"Whereupon he turned on me," she said, "with clinched teeth—he is rather like a wolf—and said 'you speak well of us while you are here, but if you go back to England and speak ill of us, I'll go to England—'

"He did not finish," said Mrs. Sheridan, with a laugh, "but there was murder in his face."

Dear Mother

The one that counts is the  
one by Sir Claude Philips

---

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## SPANISH PICTURES AT THE ROYAL ACADEMY

The Royal Academy has so long been consecrated to the conventional and crowded with the commonplace that a Spanish exhibition comes as a surprise. It must be in the nature of a shock to visitors from the provinces to behold so much that is Catholic or garish in the London Pantheon. Many of the modern pictures could only have crept in because they were Spanish, and some of the old masters like El Greco could only have passed the hanging committee because they are mediaeval, and already in catalogues. Visitors from Edinburgh or Leeds can be heard at any time expressing their profound pain and dislike at the roomful of Grecos.

Yet the really disappointing element is that though there are a number of first-class pictures there is not one supreme picture by Velazquez or Greco. There is a little of everything but no substantial meal for the eyes of the critic from any great master. Everything from the primitives of which Lord Leverhulme lends a good set of St. Ursula and her fellow martyrs (wisely leaving their decapitation to the artist) to the gaudiest of modern barbarities. The early Annunciation, which we remember to have seen in the Palazzo Liria, recalls the interesting fact that the first Count of Alba was present at the Annunciation, on which occasion he occupied a stone prie-dieu and was sufficiently overcome by his feelings to deposit his trench helmet and plumes on the lowly floor. With modest satisfaction the golden-haired Virgin received her visitors, the Spanish gentleman and the Archangel who has just read her celestial bulletin from the scroll which is to make her blessed among all women, even more blessed than the Saint Teresa, who to carry on the spiritual history of the House, was to die in the arms of a Duchess of Alba.

The Bishop of Madrid has lent a Morales representing the Fifth Dolour, which with Grecos St. Louis gives the visitor some idea of the poignancy and terror which underlies the art of Catholic Spain. The St. Louis is perhaps the greatest picture in the whole show. All that the cruellest brush can do to contrast the power and beauty of the materialism of the world with the stark languor of the spiritualised flesh has been achieved. The Saint stares with ghastly pallor out of his gold-damascened armour, laden with the royal red; and oblivious of his two sceptres. In the far distance is the Crucifixion which seems never far from the royal thoughts. The sublime and purple melancholy of the King is not relieved by the terrible and typical sky which may well afford a pattern to the angelic scene-painter for the Day of Judgment.

Otherwise the Grecos are weak, though a skull-handling St. Francis and a Sebastian tied apparently to the North Pole, make a striking pair. Sebastian lacks the appropriate dress for the Arctic regions which, however, St. Francis and his companion wear. The Annunciation is immense, but except for the brown eagle's wings of the Archangel the detail is not concise. The Dove-dart from Heaven and the angular features of the Virgin are all in Greco's style. The strangely-named Glory of Philip II. is the most interesting, as it recalls the wonderful Burial of Don Orgaz in Toledo, a mingling of scenes celestial and terrestrial, portraying the Catholic doctrines of the three worlds from which we are never far apart while on earth. The heavenly host are adoring the insignia of the Jesuit Order and their adoration is reflected on earth and in Hell. It is Greco's rendering of the text "At the name of Jesus every knee shall bow whether in Heaven or on earth or below the earth." Philip is kneeling like a Sabbatarian elder clothed in deep black even to gloves, with his back on Hell and his knees on an exquisite cushion. Around him kneel the aged Emperor Charles Quint and various ecclesiastics. In the gaping mouth of Hell there are contorted bowings by figures all of whose faces are concealed or rotted away, for Catholic

theology unlike some theologies does not permit painter or priest to name individuals who are eternally lost. To the right is apparently a representation of Purgatory. Souls are crossing a fiery bridge, but their flaming ablutions are welcome to them for several are taking voluntary headers into the warm glow. Polero called this picture the Dream of Philip II. It might be called the Penny Catechism. Zurbaran is represented by Suso the Dominican "the beautified English monk" and St. Ignatius of Loyola, setting out as a pilgrim, full of life and light and stern devotion. Suso is engaged in the typical English devotion of tattooing the Divine Monogram on his own breast.

The Velazquez are not interesting, though one is actually a signature of the master cut out of a lost masterpiece. Mr. Eric Beit's Cook is doubtful as well as the Cleric of which the perplexing catalogue remarks "it seems that this portrait was painted before the birth of the artist." The Stag might have been done by Landseer but the Buffoon is beautifully cleaned and shows the colouring which varnish has overstained in the two other really good examples exhibited.

Murillo is also weakly exemplified. The finest is the portrait of his son in choir vestments. With his intelligent well-fed face and fine linen surplice and cavalier look he is as unlike the frozen fanatics, insane sacristans and steam-rollered saints of Spanish tradition as possible. He looks like a young debonair Anglican Dean about to proceed to Evening Prayer in the Caroline days. The catalogue says he "holds his bonnet in his right hand," but our ritualistic expert says that a Church Commission would find him guilty of concealing or half concealing a biretta. His moustache, however, should tickle the Evangelical, and we learn that Murillo's art "earns the goodwill of those who are free from prejudice."

Goya is the only master of whom a real study can be made. There are specimens of his best portraits, country-scenes and genre-horrors. The grotesques are lacking, but there is a pest-house, a cave of refugees, a guerilla battle, a greasy pole, and a highway robbery. The wounded quarryman on a stretcher with a mighty block in the background would make an illustration to the Workman's Compensation Act. Often the theme or colouring of a Spanish artist is unexpectedly modern.

There are some fine tapestries to distract the visitor from the annoyance of the catalogue. SHANE LESLIE.

## THE TRIUMPH OF CLARE SHERIDAN

Clare Sheridan is chiefly known to us as a sculptress of reactionary loggerheads. At her recent exhibition in Bond Street we noticed Winston Churchill and Bernard Vaughan, who, *par excellence* or the reverse, are the two gentlemen most behind their times, and yet appear to be the most anxious to keep up with them by the stunt absurd or the statement gratuitous. We know nothing about her art except that it is run down by her relations and singled out as distinctly clever by the critics. Though she is a full cousin germane of the Minister of War, she has insisted on having a career of her own. She is understood to have studied in Paris in her youth and to have dared domestic *lese majeste* by believing that Mr. Churchill is wrong in his Russian policy, in her state of present maturity.

The liberty of the person has been so restricted in consequence of the general war for personal freedom and the opinions of people have been so cramped by the Protean adjustments, which are foisted upon their minds, that it is refreshing to find a young lady sufficiently circumspect to go to Russia to see for herself what the Soviet regime is like without the medium of the *Herald* or the *Post*. Though not of Byronic blood, she shows the Byronic temperament. She does not appear Bolshevik herself, but what may be called an out-and-out Libertarian. It is the well-known English



## Mrs. Sheridan's Sculpture

Mrs. Sheridan's busts of Lenin and Trotsky and other Bolshevik leaders are, she tells me, to be shown next month by the Modern Society of Portrait Painters at Prince's Gallery in Piccadilly. Photographs of one or two of them appeared, you will remember, in the DAILY HERALD just after her return from Russia. But photographs can only give you a slight idea of the originals. And if you are interested in Russia—or if you are interested in thoroughly good sculpture—I recommend you to go to see them. They will help you to understand the miracle of the Revolution.



## The Men that Shook the World

She has caught—as the portrait-maker may, but as no photographer can—the personality of the men. Lenin—thoughtful, with the faintest beginnings of a smile just visible; Trotsky, with his pride and his fiery energy—there must be a phrase somewhere in Meredith's description of Alvan in the "Tragic Comedians" that would give one this Trotsky; Krassin—"I have tried," says Mrs. Sheridan, "to get the quiet dignity of Krassin." But words won't serve the purpose. You must go and see yourselves.

# A WOMAN EPSTEIN

## MRS. CLARE SHERIDAN'S ART.

By L. G. REDMOND-HOWARD.

"SHE'S a woman Epstein," was the criticism I heard passed upon the work of Mrs. Clare Sheridan, whose exhibition of sculpture is now being held at the Agnew Galleries in Old Bond-street; and certainly, as far as popularity in Society is concerned, she comes very close to Epstein.

She is now in Russia, where she is at work on a bust of Lenin.

A cousin of Mr. Winston Churchill, Mrs. Sheridan has long been recognised as a sculptor of merit; but it may be doubted whether she has ever given the public a finer show of talent.

Trained in England, and coming under the influence of Tweed, himself a disciple of Rodin, Mrs. Sheridan's work has been before the public for years. Her bust of Bishop, the Canadian airman, is well known; and her "Princess Pat" created a stir in art circles.

An enthusiast, an idealist, and a hard worker, she spends most of her time in her studio in St. John's Wood. It is a pity that she is not in London to enjoy the triumph which this brilliant gallery of work commands.

It is a wonderful collection of celebrities, and it is hard to pick out the best. The determined arrogance of Mr. Churchill comes out in every line of his bust, as does the reserve and restraint in that of Mr. Asquith. Then, again, there is the intellect of Shane Leslie; Father Vaughan looks, as he is in reality, the ideal representative of the Roman Catholic Church; Grossmith, on the other hand, is just the sprightly, laughing figure that is so typical of our musical-comedy stage.

### Snapshots in Stone.

So many sculptors have a way of eliminating expression in marble, and getting a sort of symmetrical beauty; but Clare Sheridan manages to get a snapshot in stone. It is just this that makes for the perfect likeness.

At the same time she can get right away from the real on to the ideal when she likes, as in "John," a child's head, or in the "Bacchante," which is full of life and motion.

What struck me most was her conception of "Victory." Where most artists would have typified 1918 as glory and triumph, Mrs. Sheridan has typified it as it really was—a Pyrrhic Victory, with the face full of exhaustion and suffering—a conception which, had Epstein executed it, would have brought forth a general appeal from artists that it should be placed in some public place in London as part of the War Memorial of the Empire.

I went to the private view of the Exhibition of Sculpture by Clare Sheridan at Agnew's Galleries last week, and was much struck with the remarkable progress Mrs. Sheridan has made in her art since first I wrote to you about my visit to her studio in St. John's Wood a couple of years or so ago. The collection shown now is a very dignified and artistic one, amongst which there are several portrait busts of well-known people who are easily recognised from her skill at capturing a likeness. I think I must tell you about the women first, but I would like to explain that the colour of the bronze she uses for most of these heads or busts is cleverly diversified. For instance, there is dark brown bronze, greyish bronze, a golden sort of bronze with blue shadows, and a blue-green bronze, all of which are very effective in their differentiations. Lady Patricia Ramsay's beautiful head and shoulders are done in marble full face, and she wears a coronal of pointed leaves in her hair to break the line. It is a good likeness, though perhaps a little broad across the cheeks. Lady Michelham's small head and slender form, with a cloak over one shoulder, is rendered in green bronze. Lady Leslie, the first bust next to the door, wears an Egyptian headdress, and is wrought in bronze. I have not seen her in that guise, but, to my thinking, it is a fine portrait. You know Mrs. Clare Sheridan is her niece, her sister's child, for Mrs. Sheridan was born Clare Frewen. Miss Eleanor Smith's delightful young head is rendered in greyish bronze, all her kinkly wild hair well defined and parted on one side of her clever, vivacious little face. She is the Lord Chancellor's elder daughter, and now eighteen years old. Mrs. Morrison I do not know, but it is an interesting marble bust, and "Mademoiselle X" is quite a new departure and a clever piece of work. The draped head and form and folded draperies are all in blue bronze, and the charming face is delicately tinted and life-like. Then Miss Cynthia Noble's bust is in white marble, a pretty modern head and neck, with draperies falling off the smooth young shoulders. Clare Sheridan's portraits of men are rugged and forceful. There is no "smoothe as butter" work here. It is strong and virile, as befits her subjects, some of

whom she portrays in their usual clothes, and some are bare-throated like the Roman busts in the museums, according to their types. For instance, her cousin Mr. Winston Churchill is wrought in dark bronze, wearing his well-known collar and fur revers. It is not a flattering likeness, but a truthful one, with a glint in the eye, and as much can be said of Mr. Asquith, who is unmistakably real. Senator Marconi's bronze bust is like an old Roman one, a fine speaking head, and so is that of Marchese Casati, whilst Lord Middleton's is also a dignified bronze. Shane Leslie is a characteristic head, and rather shaggy, a clever, rugged face, in bronze, with his collar turned up to his ears. Father Bernard Vaughan is another typical piece of work in goldy bronze, and Oswald Birley the painter's head, decapitated and set on a little plinth of marble, is a clever return to ancient art. George Grossmith's whimsical face is unmistakable. He is rendered in goldy bronze, with blue shadows, with folded arms and a quip on his lips, and others of note, cleverly portrayed, are Sir Vincent Caillard, Admiral Sir Rudolf Bentinck, Lord Wavertree, John, a dear marble babe, Richard Brinsley Sheridan, her own little son, Captain F. Guest, and last, but not least, just in the entrance, a fine bust of Captain Scott. There were so many people in the room when I was going round, and I was so much more anxious to see the sculpture than the company, that I cannot tell you very much about them; but Lady Constance Leslie was there, with her daughter Mrs. Crawshay, and Lady Kitty Somerset, Miss Eleanor Smith (near her bust), Lady Clayton, Lady Harcourt, Mrs. Plowden, Lady Leslie, Mrs. Monty Eliot, Mr. and Mrs. Norman Forbes Robertson, Colonel a'Court Repington, and Mr. Gerald Loder were amongst those I noticed coming and going.

THE BUILDER, OCT. 15.

### Sculpture at Messrs. Agnew's Galleries.

A notable exhibition from a woman sculptor is that now on view at Messrs. Agnew's Galleries. That indefinable something which constitutes real life and character is to be found in many of these admirable busts and perhaps in none more conspicuously than that of the Lady Patricia Ramsay; the carriage of the head is a something that carries conviction. The work in these busts is, as a rule, vigorous and dignified, and the seated figure of "Victory" shows that the artist possesses the true decorative sense. For all its success in some ways, however, we should think few would feel that the title is truly conveyed in this "Victory." An exhausted, weary figure, with drooping arms and bent neck is surely not typical of victory? It may typify the victory the Allies have won, but why rate it so low in a piece of sculpture? We hope the name of Clare Sheridan may be signed to much decorative sculpture as long as her ability lasts.

EVERY WOMAN, OCT. 13.

### A Recognised Sculptress.

CLARE SHERIDAN has really arrived, judging by her wonderful exhibition in Bond Street. Agnew's Galleries are crowded every day with people who talk and marvel at the success of this young and charming woman. She seems to have sculptured all the famous people, for the catalogue of busts includes names like Lady Patricia Ramsey, Mr. Asquith, Winston Churchill, Father Bernard Vaughan and George Grossmith.

Society, Stage and the Church! Could her success be greater?

MANCHESTER GUARDIAN.

OCT. 23.

### Art Shows.

Art exhibitions are as plentiful as usual this autumn. An unusual feature is the exhibition of sculpture at Agnew's Gallery by Mrs. Clare Sheridan, a gifted modeller of the younger school, who owes a good deal to Mr. Epstein, but has her own *flair* for portraiture and design. Her sitters include many well-known people, and the show suggests that sculpture has at last reached the fashionable world.

# PORTRAITS IN SCULPTURE.

## WELL-KNOWN FIGURES AT THE CLARE SHERIDAN EXHIBITION.

The show of Mrs. Clare Sheridan's sculpture which opens to-day at Messrs. Agnew's Galleries, Bond-street, has a certain superficial resemblance to a show by Mr. Epstein, with an extremely realistic baby's head, a green mask, and many green bronzes with a good variety of surface.

In one or two cases, as in the head of Mr. Asquith, she suggests colour as Mr. Epstein so often does, but one misses the inventiveness of the master and the patient searching that tells us in his case so much about each sitter.

The portrait of the Hon. Miss Eleanor Smith, however, gets there, vivid and full of character. Fashion is knocking hard at Mrs. Sheridan's door. The busts of Father Bernard Vaughan, Lady Patricia Ramsay, Mr. Asquith, Captain Guest, Mr. Oswald Birley, and Mr. George Grossmith are interesting portraits, particularly Mr. Asquith's, though it is marred by a rather leathery surface.

Mademoiselle X., in bronze and marble, shows a fine face, in marble, coloured, expressive of much suffering and tenderly done, set in a simple drapery, the latter in bronze. And the bust of Mrs. Morrison, rising out of a block of marble, is beautiful and satisfying, with its fine hands so effectively used in the design.

Fashionable as Mrs. Sheridan is—she can be compared with Mr. Charles McEvoy in paint portraiture—one cannot help thinking that she would not be unwise to reduce her portrait output for the sake of the development of her art.

A. M. B.



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### MESSRS. AGNEW'S GALLERIES

#### MRS. SHERIDAN'S SCULPTURE.

By SIR CLAUDE PHILLIPS.

This fine gallery, so sober in its toned richness, has been handed over for some three weeks to a young and enthusiastic experimentalist in sculpture, Mrs. Clare Sheridan, who has in it harmoniously arranged a considerable number of bronze and marble busts, with one or two portrait-fantasies in bronze and tinted marble, and a seated figure—of heroic proportions and tragic intent—entitled "Victory—1918." Those who know this artist only through the statuettes and minor pieces which of late years she has pretty regularly contributed to the exhibitions of the Grosvenor Gallery will be surprised at the magnitude and seriousness of the endeavour here revealed, even though they may not feel justified in commending without reservation the results achieved.

Mrs. Sheridan's ambitions in sculpture are of the loftiest, and if sometimes she finds herself unable to express to the full her conception, whether idealistic or realistic, she rarely fails to command sympathy, she rarely fails to give fair promise of higher things in the future. With an audacity in conception that is sometimes genuine originality goes hand-in-hand with an audacity in realisation not to be confounded with mere trickery or with insistence *coûte que coûte* upon the *tour de force*. The bronze surfaces of a bust are broken up à la Rodin and treated too much after the fashion of clay, though not with the exaggeration of some of the artist's contemporaries. Marble is on the contrary modelled with anxious care and much elaboration of detail in the rendering of living flesh, the contrast being, however, excessive between this striving for finesse on the one hand and the too deliberate roughening of the hair and other surfaces on the other. Then, again, the human being whom it is sought to portray appeared sometimes of a too forced vitality, sometimes beneath all the roughness and the affected vigour—dead. These are the extremes; but between them are to be found more than one really fine piece of work, marked not only by literal exactitude, but by something higher—by strength and truth of character. The best of these is perhaps the "Right Hon. H. H. Asquith, M.P.," a bronze portrait which well realises the urbanity, the balanced strength, the unalterable calm of the original. There is true distinction, an aristocratic *fierozza*, in the counterfeit of Marchese Casati, while a similar bust of Senator Marconi is marked by a vivacity more forced than real. Keen, alert, watchful, with something that is almost a reminiscence of Julius Caesar as the sculptors have portrayed him, is the "Admiral Sir Rudolf Bentinck, K.C.M.G., C.B." Technically defective, and only a partial success too, as regards character, is the "Father Bernard Vaughan, S.J." An affectation of tragedy, an excessive bravura in the treatment, somewhat mar the striking essay in dramatic portraiture, "Shane Leslie." To the head of "Shane Leslie," Mrs. Sheridan has without exag-

generation imparted the character of some Queen-Consort of a Pharaoh of the XVIII. or XIX. Dynasty.

"The Lady Patricia Ramsay" is the carefully carried-out, imposing bust, in white marble, of a gracious lady, who here is made to assume an air of reserve and disdainful composure that does not sit too easily upon her. The treatment of the flesh and hair is, for this artist, unusually skilful; it results in what may be called an atmospheric environment to the figure. Truthful enough in characterisation is "The Right Hon. Winston Churchill, M.P."; but this bust comes within the category of those which beneath a simulated strength have no true spark of vitality. We might almost believe this to be meant for the head of a guillotined Robespierre—its eyes closed in death. Among the busts into which, as in the present instance, the artist, notwithstanding the forced vigour of her style, has been unable to infuse real life, must be counted "Captain Hon. F. Guest, M.P.," "Sir Vincent Caillard," and "The Earl of Middleton, K.P." "George Grossmith"—to follow the laconic entry in the catalogue—is not to be portrayed in this harsh, dreary fashion. To render the serio-comic aspect of the well-known stage humorist you should have something of the flexibility of a Houdon. There is not only truth of character, but a certain curious aloofness, a certain nobility, in the narrow, subtly characterised "Siamese Head." "Mademoiselle X." is a carefully-modelled face of marble delicately tinted, issuing forth from wrappings—we have almost said cements—of green bronze. The effect is *macabre* in the extreme, and suggestive rather of Madame Tussaud's waxworks than of serious art. Here is much good work thrown away! The marble bust "Mrs. Morrison"—a more conventional effort—is gracious of aspect and complete in workmanship. Both subtle and vivacious is the marble head here designated "Bacchante," but which would have been more appropriately named "Puck," since here we have, not the Dionysiac frenzy that goes itself into still higher frenzy, but something of the irrepressible buoyancy and freakishness of him who would "put a girdle round about the earth in forty minutes."

A tragic conception, such as few, if any, in striving to symbolise the great events of the war have ventured upon, is the great seated figure (destined to be carried out in white marble) "Victory—1918." This is a highly imaginative effort, marred to a great extent (as even those must own who admire it) by insufficient technique, by insufficient experience. We have here instead of the usual conventional figure triumphantly soaring with wings extended, a Victory gasping and agonised after the final effort—the artist's embodiment of what the nation knew and felt in that last hour of terrific struggle—"the near thing that it was." The seated figure is Egyptian in type and attitude, yet the tenseness of passionate effort that will slacken only by degrees contrasts strangely with the sardonic immobility, the "sneer of cold command" that are those of Egypt. Such portions of the nude figure as are visible are both harshly and feebly modelled; there is no sufficient indication of muscular structure. Victory, even when so near defeat, should retain something of heroic beauty—of the form which, though it be marred, is still that of the gods. Yet we will not end with a negative estimate of what has been so valiantly attempted by an artist who owes more to self-development and enthusiasm than to routine training. Let us pass from this Victory that renews our agony, if it recalls the sublimity of our final effort, to an exquisite blossom of love and beauty—the little head of a baby—here entitled "John." The thing, too, is as beautifully done as it is beautifully felt. Those who shed tears of agony, looking back and thinking of this "Victory" and its cost, may shed tears of joy looking down upon this little life for which we have fought and won. May not the freshness and tenderness of Hope, burst forth even from the infernal gloom of blackest Despair just as this trembling light struggles out of the darkness and of a sudden gleams forth, merged in the radiance and the fervour of day? The little bud of life that the artist has made to grow in beauty from the marble, might, indeed, most fittingly be called Hope.

EXHIBITION  
OF THE  
SCULPTURED WORK  
OF  
MRS. CLARE SHERIDAN



FRIDAY, FEBRUARY 18TH  
TO  
SATURDAY, MARCH 19TH  
1921

MUSEUM OF THE  
AMERICAN  
NUMISMATIC SOCIETY

BROADWAY AND 155TH STREET  
NEW YORK

THE DISTINGUISHED WORK of Mrs. Clare Sheridan had already won fame for her through her splendid busts of the Rt. Hon. Winston S. Churchill and the Rt. Hon. H. H. Asquith,\* when an unusual opportunity was presented to her, through Kameneff, President of the Moscow Soviet and Trade Delegate to the Government of Great Britain, to visit Russia and execute the busts of Trotsky, Lenine, Zinoviev and others.

With courage, and the love of her art, Mrs. Sheridan proceeded to Russia, and there, in spite of almost insurmountable difficulties, succeeded in securing portraits of the greatest and most interesting of the present Russian leaders. These busts reveal clearly both the great genius and indomitable spirit of Mrs. Sheridan.

\* Now in the Oxford Union

# T H E      E X H I B I T S

---

- 1  
LENINE—plaster cast from marble
- 2  
L. TROTSKY—bronze
- 3  
KRASSIN (Trade delegate to Britain)—  
bronze
- 4  
KAMENEFF (President Moscow Soviet)  
—bronze
- 5  
DSIRJINSKI (President Extraordinary  
Commission)—bronze
- 6  
ZINOVIEV (President Petrograd Soviet  
and President of III International)  
—bronze
- 7  
CHURCHILL (Right Hon. Winston S.)  
—bronze
- 8  
ASQUITH (Right Hon. H. H.)—bronze
- 9  
SENATOR MARCONI—bronze
- 10  
CASATI (Marquis)—bronze
- 11  
BENTINCK (Admiral Sir Rudolf)—bronze

- 12  
RICHARD BRINSLEY SHERIDAN—bronze
- 13  
BACCHANTE HEAD—marble
- 14  
BABY HEAD—marble
- 15  
LADY LESLIE (mask)—bronze
- 16  
SIAMESE HEAD—bronze
- 17  
LADY RANDOLPH CHURCHILL (statuette)  
—bronze
- 18  
H. G. WELLS (statuette)—bronze
- 19  
LORD WAVERTREE (statuette)—bronze
- 20  
SKETCH—statuette
- 21  
SHANE LESLIE—bronze
- 22  
MASK—bronze
- 23  
HON. ELEANOR SMITH—bronze
- 24  
MADEMOISELLE X—bronze, with marble  
mask

Sheridan, Clare

[addresses of invitees  
to exhibition]

1921



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! Sheridan, Clare

[correspondence + lists  
of invitees for private view]

List for Private view Cards



HARROLD E. GILLINGHAM  
423 WALNUT STREET  
PHILADELPHIA

12th. February 1921

Mr Sydney P. Noe

Secretary.

Dear Mr Noe.

If it meets with your approval (Meaning all the staff)  
will you be good enough to send cards of invitation to the following,

I have tried to select those whom I felt might be interested  
enough in the coming exhibition to visit the Museum, and have taken  
names of persons whom I know are interested enough to go to our own  
Academy Exhibitions.

Mr Edwin Swift Balch	1634 Spruce St Philadelphia
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do Isaac H. Clothier Jr	Radnor Penna.
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do Charles Edward Ingersoll	1815 Walnut St Philadelphia
do John Story Jenks Jr	Seminole Ave. Chestnut Hill
do Arthur H. Lea	2004 Walnut St Philadelphia
do John Frederick Lewis	1914 Spruce St
do J. Bertram Lippincott	1712 Spruce St
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S.P.Noë # 2

12 Feb.'21

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<del>Mrs</del> Alfred C. Prime,	1008 Spruce St
<del>Mr</del> Rodman Wanamaker	New York
Mr & Mrs George D. Widener	113 E 71 St N.Y. City

I spoke to Mr Reilly about sending to some of these people, and had no idea my list would be so extensive. Cut it where you wish.

Yours truly,

*Harrold E. Gillingham*

HARROLD E. GILLINGHAM  
432 WEST PRICE STREET  
PHILADELPHIA

13th, February 1921

Dear Mr. Noe.

Since writing you yesterday, I thought  
of these names, to include in your Invitation list,

Mr & Mrs. Cyrus H.K. Curtis, Wyncote, Penna.  
(The owner of Public Ledger)

Mr & Mrs. Cornelius Stevenson, 237 South 21st, St.  
(Society Editors)

Mr John J. Spurgeon, Editor Public Ledger.  
600 Chestnut St, Philadelphia  
Mr Harvey M. Watts, Art Editor, Public Ledger.  
600 Chestnut Street.

The Sunday Public Ledger had a full page  
account of Mrs. Sheridan's work, today-and followed  
by your invitation, might bring some further refer-  
ence by them to your coming exhibition.

Miss Constance Drexel, Public Evening Ledger,  
600 Chestnut St  
Mr William Perrine, Editor Evening Bulletin, City  
Hall Square, Philadelphia  
Mr & Mrs William L McLean (Editor, Bulletin)  
135 South 18th, St.  
Mr & Mrs Charles D. McLean, 2408 Spruce Sts.

Yours truly  
H.E.G.



1  
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Post, Wm. S.

Parmelee, Jas.

Piel, Paul

Packer, F. H.

Peck, Chas. Fletcher

Persins, C. David

Plenthner, Walter K.

Phoenix Lauros M.

Price, H. Brooks

~~Richardson, W. Symmes~~

Sanger, Prentice

Rose, Geo. L.

Remsen, Ira T.

Proctor, A. P.

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53rd st. & East River, N. Y.

30 Broad St., N. Y.

4 East 36th st., N. Y.

53 West 39th st., N. Y.

140 E. 39th st., N. Y.

Greenwich, Conn.

101 Park Av., N. Y.

The Causeway, Washington, D. C.

245 West 72d St., N. Y.

53 Lakeside Drive, Rockville, Centre, L. I.

7 East 42d st., N. Y.

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College of the City of New York  
Amsterdam Ave - 1137<sup>th</sup> St

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Metropolitan Museum  
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Hewelllyn Park  
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Mrs. William B. Howe  
145 West 58<sup>th</sup>  
New York

~~Miss Margaret O~~

Mr & Mrs John B. Frothingham

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~~Mr. Albert E. Gallatin  
125 E. 69<sup>th</sup> St  
New York~~

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Miss Virginia C. Gildersleeve  
404 Riverside Drive  
New York

List of names for which there were no envelopes.

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Kluge, Ralph A.	16 East 47th st., N. Y.
Lake, H. Refael	42 East 78th st., N. Y.
London, Harold Morton	19 East 53rd st., N. Y.
Leskin, Louis J.	409 Proctor Bldg., Mt. Vernon, N.Y.
Lippman, Herbert	126 East 59th st., N. Y.
Lober, Geo. J.	4 East 15th st., N. Y.
Lillibridge, H. D.	Zanesville, Ohio.
Livingston, Johnston	70 East 45th st., N. Y.
Kohlman, Mrs. Rena T.	108 West 57th st., N. Y.
Lloyd, L. G.	19 East 44th st., N. Y.
Lane, Wm. Armistead	Metropolitan Club, N. Y.
Landone, Brown	51 East 42d St., N. Y.
<del>Longman, E. B. (Bachelder)</del>	Windsor, Conn.
Lawson, P. Jesse (Mrs.)	120 Lexington sv., N. Y.
Kent, Chas. N.	147 Franklin Pl., Flushing, L. I.
Mac Gilvary, Norwood	61 Poplar St., Brooklyn, N. Y.
Marcus, Peter	30 East 74th st., N. Y.
Di Mariano, John	15 East 49th st., N. Y.
Matteossian, Zenas N.	10 E. 50th st., N. Y.
McGill, Henry J.	331 Madison Av., N. Y.
<del>McGrath</del>	220 Fifth sv., N. Y.
Marquand, Allan,	Princeton, N. J.
Murray, Mrs. Hugh A.	988 Fifth Av., N. Y.

Quinn, Edmond T.	207 East 61st St., N. Y.
Ruckstull, F. W.	154 West 84th st., N. Y.
Ross, Albert R.	50 East 41st st., N. Y.
Robinson, F. De Lancey	1 Madison Av., N. Y.
Ssaylor, Henry H.	450 Fourth Av., N. Y.
Rhead, Frederick H.	( c/O American Encaustic Tiling Co. ( Zanesville, Ohio.
Rabenold, Wilmer Bruce	527 Fifth av., N. Y.
Rice, Wm. Clarke	55 Christopher St., N. Y.
Rickard, Grevilli	50 East 41st st., N. Y.
Rosen, Erwin	527 Fifth av., N. Y.
Simonson, Lee	Jameica Estates, Jamaica, N. Y.
Smythe, Richard Haviland	16 East 47th st., N. Y.
Solon, Paul	16 East 40th st., N. Y.
Strahan, Geo. V.	286 Roseville av., Newark, N. J.
Stoughton, Chas. W.	96 Fifth av., N. Y.
Schwarzott, M. M.	
Scudder, Miss Janet	46 Washington News, N. Y.
Schweizer, J. Otto	
Stewart, Albert T.	61 Henry St., N. Y.
Spencer, Nelson E.	230 W. 59th st., N. Y.
Squire, C. B.	87 John st., N. Y.
Sterner, Albert	16 Gramercy Park, N. Y.
Somerell, W. M.	30 East 57th st., N. Y.
Sohn, H. M.	462 Fifth av., N. Y.
Starr, Harry C.	181 Claremont av., N. Y.
Taylor, Franklin A.	c/o Gorham Co., 5th av. & 36th st., N.Y.
Upton, Deemond	381 Fourth av., N. Y.
Ville, Sheldon K.	227 East 18th st., N. Y.



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Frederick E. Lehman,  
John G. Milburn,  
Edward T. Newell,  
~~George W. Ralston,~~  
Percy Lyne Second,  
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Prof. E. Smith,  
Prof. W. F. Trent,  
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✓ David Wagstaff,  
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27 William Street, N.Y.C.  
525 West 120th Street, N.Y.C.  
139 West 78th Street, N.Y.C.  
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Charles Bain Hoyt Esq. — 22 East 47<sup>th</sup> St.

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## MRS. SHERIDAN'S ART WORK.

Her Sculptures, Including Famous Russian Busts, to Be Exhibited Here.

Preparations are now under way in the building of the American Numismatic Society at Broadway and 156th Street for an exhibition of the work of Mrs. Clare Sheridan, the sculptress, including the much talked of Russian busts.

The exhibition will include about twenty-four pieces in all—busts and statuettes in the main. On Feb. 18, 19 and 20 the work will be on private view, and thereafter the public is expected to take full advantage of the opportunity to view the busts of the Soviet chiefs, to model which Mrs. Sheridan went to Soviet Russia.

Yesterday a *Times* reporter had the pleasure of seeing the busts of Trotsky, Krassin, Kameneff, Zinoviev and Dsir-jinski reposing side by side with those of Winston Churchill, Asquith and with a delightful little head of a child in marble, which will be cataloged simply as "Marble Baby." This head, life size and lifelike, carried with it the same conviction of wonderful softness and fragility which one receives from the head of a small infant. It seemed from a different world as compared with the Russian busts.

A bronze statuette, a seated figure of Lady Randolph Churchill, a Siamese head, also in bronze, and a plaster head of the artist's son, Richard, will also be included in the exhibition, which will continue until March 10.

Referring to the Russian busts, the Secretary of the American Numismatic Society said: "It is not the society's task to assign to Mrs. Sheridan a place in the world of art, but we are extremely glad to be able to offer this exhibition to the public. If it comprised the Russian subjects alone, it would be of importance, as the modeled busts of these people, from a purely historic viewpoint, cannot fail to be of the greatest interest."

Sheridan, Mrs. Clare